
In Memory of Józef Pacholczyk (1938–2021)

It was truly a life experience, a pleasure and a privilege to be one of Józef Pacholczyk's PhD students in the graduate program in ethnomusicology he established in the 1980s at the University of Maryland, Baltimore County, in the United States. As an expression of heartfelt respect, love, and gratitude, I chose to share memories of my mentor's unique personal and professional qualities that deserve to be made known to the broader public and can most assuredly serve as a valuable inspiration to future generations of young scholars. This tribute follows his life in A–B–A form from A, an early career as a classical concert pianist to B, his academic accomplishments in ethnomusicology, and A, a return to piano performances. When Józef's wife Talitha informed me of his death, I decided to write a somewhat unusual obituary, recalling his views, values, and accomplishments as informed by thoughts from some of his colleagues and students.

Józef Marcin Pacholczyk's main interests during his student days in his hometown of Warsaw, Poland, were philology and music. He earned his master's degree from the University of Warsaw with the thesis "Arabic Lexical Elements in Sejarah Melayu" and a piano diploma from what is now the Fryderyk Chopin University of Music. He then received fellowships in Egypt and Italy, and then moved to the United States to pursue doctoral studies in ethnomusicology at the University of California, Los Angeles (UCLA). After earning his doctorate with the dissertation "Regulative Principles in the Koran [Qur'anic] Chant of Shaikh 'Abdu'l-Bāsiṭ 'Abdu'ş-Şamad," he held various positions at UCLA and a teaching position at the University of Ottawa in Canada. In the 1980s, he founded a respectable graduate program in ethnomusicology at the University of Maryland, Baltimore County, which attracted a rich variety of international students, and was acknowledged for its frequent guest lecturers and local community outreach initiatives. After the program closed due to new plans by the university leadership, he joined the music faculty at the University of Maryland, College Park and taught there until his retirement. After moving to Tucson, Arizona, for health reasons, he returned to piano playing and pursued a career as an artist specializing in European classical music.

Józef Pacholczyk's areas of interest in ethnomusicology largely included the world of Islam, from Morocco and Egypt to Central Asia, Indonesia, and Indian Kashmir. He is the author of *Şūfyāna mūsīqī: The Classical Music of Kashmir* (1996) and other books, articles, encyclopedia entries, and conference papers. Within the International Council for Traditional Music (ICTM), he was

particularly active in the Study Group on Maqām. Jürgen Elsner, its founder and long-time chairman, appreciated Pacholczyk's

open-mindedness, commitment, and ability to communicate and create understanding, for which he was able to use his East-West linguistic skills. Through his research in Central Asia, he was well-established in the world of maqām and greatly expanded the scope of the study group. The musical traditions of Kashmir, which he explored through extensive fieldwork and source study, led him to far-reaching reflections on the intercontinental existence of the maqām phenomenon. I have fond memories of his honest, friendly and highly professional personality.

As Salwa El-Shawan Castelo-Branco, past president of ICTM, recalls:

I met him for the first time at the eighteenth annual meeting of the Society for Ethnomusicology in 1973. He asked me if I was related to the Egyptian composer Aziz El-Shawan. When I replied that he was my father, his face lit up and he told me about his time in Cairo in the 1960s and his meeting with Aziz El-Shawan, who was instrumental in organizing his piano concerts there. I share with many colleagues the admiration for his extraordinary human and professional qualities and am grateful for his friendship.

In the words of Cheng Te-Yuan, Józef's student from Taiwan who founded the UMBC-inspired ethnomusicology program at the Taiwan National University of the Arts (TNNUA) in 2003:

One thing I will remember all my life. Prof. Pacholczyk said to me that if I stay in America for a few more years, I will learn more about ethnomusicology, but if I return to Taiwan sooner, I will definitely be able to realize my dream. I took his advice and built the first ethnomusicology program there.

Ethnomusicology at TNNUA was strengthened by the subsequent appointments of Ted Tsung-Te Tsai and Made Mantle Hood, both linked to UMBC; hosting several international scholarly gatherings further contributed to its growing reputation. As Tsai reflects,

Dr. Pacholczyk's friendly face keeps popping up in my mind. A scholar, educator, and pianist who was strong in both theory and practice, he was always passionate about ethnomusicology and was a respectable music practitioner.

Philip Schuyler joined the UMBC faculty during my studies there and I vividly recall his outstanding courses. In his words, "Creating a program staffed by friends and colleagues was Józef's dream." Indeed, Pacholczyk brought his well-known former professor, Ki Mantle Hood, from UCLA, and later Karl Signell and Philip Schuyler (see the photo). Schuyler continues his thoughts as follows:

When that dream ended with the closing of the program at UMBC, he found solace in his gradual return to the piano. For him, collegiality was always more important than ideology. He was a devoted mentor and loyal friend. Finally, there is an interesting fact concerning his sense of smell. It was so pronounced that he could identify individual students even on the stairs to the corridor outside his office.

I remember with gratitude the warm welcome I received from my future mentor and the first few weeks in his home after I arrived in the USA in 1988 to begin my doctoral studies. I remember his eye-opening classes, Indian music events at his house, and especially his compassion and motivational power during the time when the writing of my dissertation paralleled the wars in the territories of the former Yugoslavia, including the places where I lived and where I conducted research. At the end of my doctoral studies, I asked him how I could ever repay him for his generosity. His answer still echoes in my mind and influences my actions: “If you think you have gotten something valuable from me, make sure you share your preciousness in the best possible way with your students and colleagues.”

May he rest in peace!

Svanibor Pettan



From left to right: Józef M. Pacholczyk, Karl Signell, Svanibor Pettan, Philip Schuyler, and Ki Mantle Hood celebrating the end of Pettan's doctoral studies at the Pacholczyks' home in 1992. (Photo by Hanna Pacholczyk.)

V spomin na Józefa Pacholczyka (1938–2021)

Biti eden izmed doktorskih študentov Józefa Pacholczyka v okviru programa etnomuzikologije, ki ga je utemeljil v 80. letih 20. stoletja na Univerzi v Marylandu v Okrožju Baltimore v Združenih državah Amerike, je bila resnično velika življenjska izkušnja, veselje in privilegij. V znak srčnega spoštovanja, ljubezni in hvaležnosti želim deliti spomine na mentorjeve edinstvene osebne in poklicne vrline, ki si zaslužijo, da jih širša javnost bolje spozna, in so nedvomno lahko dragocen navdih prihodnjim generacijam mladih raziskovalcev. Pričujoče posvetilo sledi njegovemu življenju v tridelni obliki A–B–A: od A, zgodnje kariere koncertnega pianista klasične glasbe, do B, njegovih akademskih dosežkov v etnomuzikologiji, in nato ponovnega A, njegove vrnitve k pianističnemu izvajanju. Ko mi je Józefova žena Talitha sporočila novico o njegovi smrti, sem se odločil napisati ta nekoliko nenavaden nekrolog, s katerim sem se želel spomniti na njegova stališča, vrednote in dosežke, tudi skozi misli in besede nekaterih njegovih kolegov in študentov.

Józef Marcin Pacholczyk se je v svoji domači Varšavi na Poljskem v študentskih letih zanimal predvsem za filologijo in glasbo. Na Univerzi v Varšavi je magistriral s tezo »Arabski leksikalni elementi v Sejarah Melayu«,¹ diplomu iz klavirja pa si je pridobil na Univerzi za glasbo Fryderyka Chopina, kakor se ustanova imenuje danes. Nato je raziskovalno deloval v Egiptu in Italiji, zatem pa se je preselil v Združene države Amerike, kjer se je vpisal na doktorski študij etnomuzikologije na Univerzi v Kaliforniji v Los Angelesu (UCLA). Potem ko je doktoriral s tezo »Regulativna načela v petju Korana šejka 'Abdu'l-Bāsiṭa 'Abdu'š-Šamada« (»Regulative Principles in the Koran Chant of Shaikh 'Abdu'l-Bāsiṭ 'Abdu'š-Šamad«) je služboval na različnih položajih na Univerzi v Kaliforniji v Los Angelesu ter učil na Univerzi v Ottawi v Kanadi. V 80. letih 20. stoletja je ustanovil ugleden diplomski program v etnomuzikologiji na Univerzi v Marylandu v Okrožju Baltimore. Program je pritegnil vrsto mednarodnih študentov in je bil znan po pogostih gostujočih predavanjih in iniciativah po povezovanju in sodelovanju z lokalno skupnostjo. Ko je vodstvo univerze zaradi novih načrtov program ukinilo, se je Pacholczyk pridružil glasbeni fakulteti Univerze v Marylandu v College Parku in tam učil do upokojitve. Potem ko se je zaradi zdravstvenih razlogov preselil v Tucson v Arizoni, se je vrnil k igranju klavirja in svojo kariero nadaljeval kot umetnik, specializiran za evropsko klasično glasbo.

Etnomuzikološko zanimanje Józefa Pacholczyka je v največji meri veljalo svetu islama od Maroka in Egipta do Osrednje Azije, Indonezije in indijskega Kašmirja. Je avtor dela *Šūfyāna mūsīqī: The Classical Music of Kashmir (Šūfyāna*

1 Tj. v Malajskih analih, op. uredništva.

mūsīqī: Klasična glasba Kašmirja, 1996) in številnih drugih knjig, člankov, gesel v enciklopedijah in prispevkov na konferencah. V okviru Mednarodnega sveta za tradicijsko glasbo (International Council for Traditional Music – ICTM) je bil še posebej aktiven v Študijski skupini za makam. Jürgen Elsner, ustanovitelj te skupine in njen dolgoletni predsednik, je cenil Pacholczykovo

odprtost, predanost, in sposobnost, da je posredoval in ustvarjal razumevanje, za kar je lahko uporabil svoje vzhodno-zahodne lingvistične sposobnosti. S svojimi raziskavami o osrednji Aziji se je v svetu makama zelo uveljavil in je močno razširil obzorje študijske skupine. Obsežno terensko delo in študij virov o glasbenih tradicijah Kašmirja sta ga vodila k daljnosežnim spoznanjem o medcelinskem obstoju pojava makama. Na njegovo pošteno, prijateljsko in izjemno profesionalno osebnost imam lepe spomine.

Salwa El-Shawan Castelo-Branco, nekdanja predsednica ICTM, pa se spominja:

Prvikrat sem ga srečala na osemnajstem letnem srečanju Etnomuzikološkega društva leta 1973. Vprašal me je, če sem v sorodu z egipčanskim skladateljem Azizom El-Shawanom. Ko sem odgovorila, da je to moj oče, mu je obraz zasijal in povedal mi je, kako je bil v 60. letih [20. stoletja] v Kairu in kako je srečal Aziza El-Shawana, ki je bil med glavnimi organizatorji njegovih koncertov v tem mestu. Tako sama kakor številni moji kolegi občudujemo njegove izjemne človeške in profesionalne lastnosti in hvaležna sem za njegovo prijateljstvo.

V besedah Chenga Te-Yuana, Józefovega študenta s Tajvana, ki je po navdihu etnomuzikološkega programa na Univerzi v Marylandu ustanovil Tajvansko nacionalno univerzo za umetnosti (Taiwan National University of the Arts – TNNUA, 2003):

Ena stvar je, ki se je bom spominjal vse življenje. Profesor Pacholczyk mi je dejal, da če ostanem v Ameriki še nekaj let, se bom več naučil o etnomuzikologiji, toda če se prej vrnem na Tajvan, bom zagotovo lahko uresničil svoje sanje. Poslušal sem njegovo nasvet in tu ustanovil prvi etnomuzikološki program.

Etnomuzikologijo na TNNUA so z novimi imenovanji okrepile strokovne sile, povezane z Univerzo v Marylandu: Ted Tsung-Te Tsai in Made Mantle Hood sta gostila več mednarodnih znanstvenih srečanj, ki so nadalje prispevala k naraščajočemu ugledu te ustanove. Kot se spominja Tsai:

Prijateljski obraz dr. Pacholczyka se mi kar naprej prikazuje v mislih. Bil je znanstvenik, pedagog in pianist, ki je bil močan tako v teoriji kakor praksi, vedno vnet za etnomuzikologijo in tudi ugleden glasbeni izvajalec.

Philip Schuyler se je pridružil osebju Univerze v Marylandu med mojim študijem in živo se spominjam njegovih odličnih predavanj. Po njegovih besedah je bila »ustanovitev programa, v katerem bi bili zaposleni prijatelji in kolegi, Józefov sen.« Pacholczyk je na Univerzo v Marylandu z Univerze v Kaliforniji pripeljal

celo svojega uglednega nekdanjega profesorja Kija Mantla Hooda, kasneje pa še Karla Signella in Philipa Schuylerja (glej fotografijo). Schuyler nadaljuje:

Ko so se te sanje z ukinitvijo programa na Univerzi v Marylandu končale, je tolažbo našel v postopnem vračanju h klavirju. Kolegialnost je bila zanj vedno bolj pomembna kakor ideologija. Bil je predan mentor in zvest prijatelj. Nenazadnje pa je tu še zanimivo podatek o njegovem čutu za vonj: bil je tako izostren, da je lahko posamezne študente prepoznal celo, če so bili na stopnicah pred hodnikom, ki je vodil k njegovi pisarni.

S hvaležnostjo se spominjam prisrčnega sprejema, ki sem ga bil od svojega bodočega mentorja deležen v prvih tednih na njegovem domu, ko sem leta 1988 prispel v ZDA, da bi tam začel z doktorskim študijem. Spominjam se njegovih predavanj, ki so študentom odpirala oči, indijskih glasbenih dogodkov na njegovem domu, predvsem pa njegovega sočutja in motiviranja v času pisanja moje doktorske disertacije, ki je sovpadal s potekom vojne na območju nekdanje Jugoslavije, tudi v krajih, kjer sem prej živel in raziskoval. Ob koncu doktorskega študija sem ga vprašal, kako se mu bom lahko kdaj oddolžil za njegovo velikodušnost. Njegov odgovor mi še vedno odzvanja v mislih in vpliva na moja dejanja: »Če misliš, da si od mene dobil kaj vrednega, poskrbi, da boš svojo dragocenost na najboljši možni način delil s svojimi študenti in kolegi.«

Naj počiva v miru!

*Svanibor Pettan, Univerza v Ljubljani
Prevedla Katarina Šter*



Od leve proti desni: Józef M. Pacholczyk, Karl Signell, Svanibor Pettan, Philip Schuyler in Ki Mantle Hood ob zaključku Pettanovega doktorskega študija na Pacholczykovem domu leta 1992. (Fotografija Hanne Pacholczyk.)